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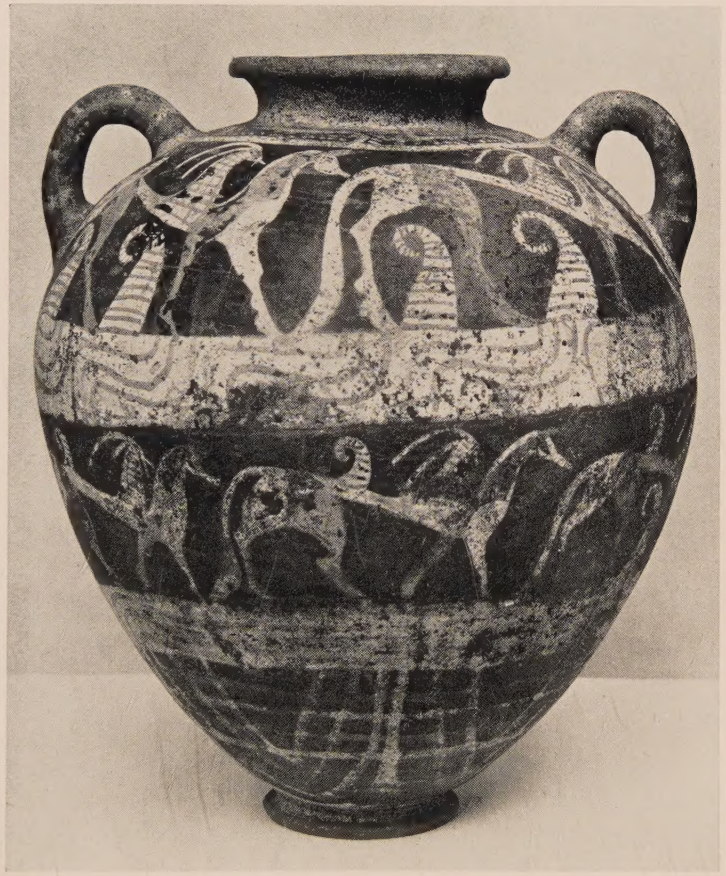

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XV. TWO ETRUSCAN VASES

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22. THE KING'S MESSAGE TO HIS PEOPLE.

HIS MAJESTY THE KING has been graciously pleased to present to the Museum the original of his Message to his People, issued from Craigwell House on 22 April 1929. The Message is typed on two sheets of quarto paper and a portion of a third. It is headed 'To My People', and bears the autograph signature, in firm characters, 'George R. I.'.

The central portion of the Message will be well remembered: 'It was an encouragement beyond description to feel that my constant and earnest desire had been granted—the desire to gain the confidence and affection of my People. My thoughts have carried me even further than this. I cannot dwell upon the generous sympathy shown to me by unknown friends in many other countries without a new and moving hope. I long to believe it possible that experiences such as mine may soon appear no longer exceptional: when the national anxieties of all the Peoples of the World shall be felt as a common source of human sympathy and a common claim on human friendship. . . .

'I hope that this message may reach all those, even in the remotest corners of the world, from whom I have received words of sympathy and goodwill.'

The Message has been placed on view in a special case in the Manuscript Saloon.

23. MR. GALSWORTHY'S 'FORSYTE CHRONICLES'.

BY the generous gift of the author the original holograph MSS. of the greater part of Mr. Galsworthy's series of novels and interludes dealing with the fortunes of the Forsyte family has been added to the Museum collections. The series falls into two parts, one *The Forsyte Saga* consisting of *The Man of Property* (the original MS. of which has been destroyed), *The Indian Summer of a Forsyte*, *In Chancery*, *Awakening*, and *To Let*, the other *A Modern Comedy* comprising *The White Monkey*, *The Silver Spoon*, and *Swan Song*, the two parts together being entitled *The Forsyte Chronicles*.

Mr. Galsworthy's gift includes the MSS. of all these, with the exception of *The Man of Property*, together with the MS. of the

Preface to the French edition of *The Man of Property*, the original draft of the Forsyte Family Tree printed with *The Forsyte Saga*, plans of the house at Robin Hill built by Philip Bosinney for Soames Forsyte, and various notes by Mr. Galsworthy on the times and places of the writing of the novels. In one of these notes he explains the destruction of the MS. of *The Man of Property*:

'The original and the typed MSS. of "The Man of Property" were destroyed by me early in the day, in shame and despair at their chaotic and illegible condition. This book was begun in May 1903 at my sister's (Mabel Reynolds) house 10 Tor Gardens, Campden Hill, and finished at Levanto on the Italian Riviera on February 20, 1905, after which it received a year's revision, and was published in March 1906. It was written in restless circumstances and on all sorts of paper, and was terribly cut about. Nevertheless I much regret the moody destruction of those sheets.'

Another note written on the same day, 19 August 1920, gives the history of the writing of *The Forsyte Saga*:

'I originally called "The Man of Property" by this name, and had no intention of continuing that book with sequels. Some three years, however, after it was published I became haunted by the notion of Old Jolyon's Indian Summer which ultimately got itself written in the spring of 1917. Not until one Sunday in July 1918 did the full scheme of development come to me. (That was the happiest day of my writing life.) And almost at once I began "In Chancery", which interrupted by editorship of "Reveille", an American tour, and the writing of "The Skin Game", was not finished till Nov. 4, 1919. The link between it and "To Let", "Awakening," was written in Paris and Biarritz at the end of that year and the first weeks of 1920. And then in Spain at Malaga, on January 16th, 1920 I went straight on to writing the last act of the long drama ("To Let") and finished it at Grove Lodge, Hampstead, on Aug. 15, 1920, the first day of my fifty-fourth year.'

Notes to the separate novels show that the second part, *A Modern Comedy*, was begun on 2 November 1922 and concluded on 1 August 1927, so that the writing of the whole series of 'Forsyte Chronicles' covered the period 1903 to 1927.

Mr. Galsworthy's gift, which recalls that by Thomas Hardy of the autograph MSS. of *The Dynasts* and *Tess*, is a notable enrichment of the Museum collection of autograph MSS. of the great works of English literature, among which 'The Forsyte Chronicles' have already won their place as a picture, by the hand of a master, of a section of English society from the Victorian age to the present day.

Selections from the MSS. are on exhibition in the Grenville Library. R. F.

24. TWO ETRUSCAN VASES.

THE fantastic decoration of the larger of two vases recently obtained for the Department of Greek and Roman Antiquities irresistibly recalls the frescoed walls of the Tomba Campana at Veii, oldest and quaintest of Etruscan tombs; but the vase belongs to a more primitive stage of art and cannot be assigned to a later date than the first half of the seventh century B. C. (Plate XV *a*). In the Museum collections the well-known Polledrara amphora from Vulci provides an example of similar technique, but this again is more advanced in style. The vase is an amphora or two-handled jar, 18½ inches (47 cm.) in height, thick and heavy in fabric and clumsy in shape. It is of the class known as 'red painted impasto ware', of reddish clay with a polished red slip over which the decoration is laid in purple and pale yellow paint. There are two friezes, the upper and principal one interrupted by the handles, the lower continuous. In each frieze is a procession of chimaeras, superb beasts with lean curving bodies and long swelling limbs. Great curling tendrils rise from the ground between their legs and grow out of their backs, while the balance of red and yellow colouring enhances the decorative effect of the attenuated animal forms.

Below each frieze is a broad yellow band, on which are sets of red wavy lines. A complicated linear pattern decorates the lower part, and there is a decoration of wavy lines and dots below the neck. The neck itself is yellow, and down the handles runs yellow ladder pattern. The vase has been repaired, but is practically complete.

The smaller vase (Plate XV *b*) is of later date and reflects the close commercial and artistic connexion of Greece and Etruria during

the sixth century B. C. It is a fairly competent copy of an Attic black-figured amphora of about the middle of the century; the general resemblance is evident, though the handles are more sharply bent than they would be on the original and the Etruscan potter has dismally failed to reproduce the famous black glaze of Attic ware. Instead of this he has had to content himself with a brownish pigment in which brushmarks show everywhere, and even this he has not succeeded in firing to an equal tone.

The principal decoration is on the upper part of the body, where within a reserved panel on each side a boar stalks to the left. The execution is spirited, with a large purple patch on the neck and a considerable use of incised lines to mark the bristles and bony structure. On the neck are smaller panels containing the usual pattern of a lotus between palmettes, and round the bottom are rays. Save for a small hole made on one side by the pick of the finder, the vase is intact; its height is 29·5 cm. (12 inches). F. N. P.

25. TWO RED-FIGURED VASES.

THE Department of Greek and Roman Antiquities has acquired two red-figured vases of some interest, which were formerly in the collection of Baurat Schiller and were sold in Berlin in April last. One is a stamnos with cover, dating from the early part of the fifth century B. C., 12¼ in. (31 cm.) high. On the obverse (Plate XVI *a*) is represented Herakles slaying the Hydra, a rare subject at all times on Greek vases, and not hitherto represented in the Museum collection. The hero is armed with bow and arrow, and also with his club, and apparently attacks the Hydra with both weapons at once. The seven-headed monster is portrayed with great skill. Above the hero is the inscription καλός. On the reverse (Plate XVI *b*) a young man armed with a sword attacks a lion, seizing it by the throat as it rears on its hind legs; between them is a tree as an indication of landscape. Obviously it is an exploit of some hero, but neither Herakles nor Theseus can be intended. The most probable explanation is that we have here a representation of the Megarian hero Alkathoos, son of Peleus, slaying the lion which infested Mount Kithaeron. The legend is referred to by Pausanias (i. 41),

a *b*

XVI. AN ATTIC RED-FIGURED STAMNOS

XVII. A LUCANIAN RED-FIGURED KRATER

and Sir J. Frazer in his commentary points out that it is a folk-lore tale of a familiar type, the prince adventurer who delivers a kingdom from a pest, and is suitably rewarded. The vase has been assigned to the artist known as 'the Alkimachos painter'; it is finely executed and well preserved except that the surface in places has been damaged.

The other vase is a bell-shaped krater of Lucanian fabric, dating from the early part of the fourth century B. C. (Plate XVII). The height is 14½ inches (36·5 cm.); the diameter at mouth 16¼ inches (41 cm.). The principal subject is the crowning of a victor in the horse-race by Victory, treated in a somewhat original fashion. On the left Victory holds out a fillet which she is about to place round the head of the victor who carries a laurel-branch, a whip, and a small round shield. On the right his horse is also being crowned with a wreath by a nude boy who is seated on its back; its thoroughbred origin is marked by a circle branded on its hind quarters, and its high spirit seems to be indicated in its attitude. The type of the boy crowning the horse often occurs on coins of Tarentum. On the reverse of the vase are three draped youths conversing, as usual on vases of this period. H. B. W.

26. TWO ENGRAVED GEMS FROM THE WARREN COLLECTION.

THESE two intaglios (Plate XVIII) were sold by auction at Sotheby's on 27 May 1929. The first (*Sale Catalogue*, Lot 3) is a Greek chalcedony scarabaeoid of about 500 B. C. Its subject is unique and unexplained. A dog-headed man armed with spear and shield kneels or leaps on an altar-like structure drawn with lines (beneath the present break in the stone), and strikes down with his spear an ass-headed and maned man similarly armed. In the field between the heads is a small dog disposed circularly as if asleep. The whole design seems at first sight to be a reproduction of Minoan types: but the scheme of the figures, though angular and jerky, is quite Greek; the style is Greek; and bestial heads on human bodies belonged to Greek, Egyptian and Phoenician religion and mythology as well as to Minoan. Moreover, Minoan demons have not yet appeared as combatants. On the other hand, the circular dog is

typically Minoan in form, if not in use; and this feature inclines one definitely to the view, until a better interpretation is discovered, that the design is an archaic Greek fantasy freely based on several Minoan gems, which must have been familiar objects in historical times. Indeed it is rather remarkable that their influence is not more apparent in Greek glyptic art.

The other stone (*Sale Catalogue*, Lot 6) is an Etruscan sard scarab engraved *a globolo* in the heavy style of the fourth or third century B. C. The design represents a man working a bow-drill on a tripod-bench. It is not possible to say what he is boring: the two globules at the base of the drill may be part of the instrument. In a similar subject on an earlier Etruscan scarab in the Museum (*Catalogue of Gems*, 645) the workman seems to be a carpenter.

E. J. F.

27. GREEK COINS: RECENT ACCESSIONS.

Athens.

THE gold and silver coinage of Athens is remarkable for the conservatism which prevented any essential modification of the types (the head of Athena and her owl) over a period of some centuries. But the bronze coinage, which was issued in large quantities contemporarily with the later series of silver coins, and also after their cessation from the third century B. C. to the third century A. D., is distinguished in compensation by a great variety of types, which, although their artistic execution may be poor, often throw light on the monuments and religious cults of Athens. These bronze coins have accordingly appealed to some collectors with archaeological tastes, such as Earle Fox, whose collection was bequeathed to the British Museum in 1920. The Rev. Edgar Rogers has now made a most valuable addition to the series in the shape of no less than 267 specimens, selected from the collection which he spent some years in forming, and the nucleus of which consisted of the collection of the late Mr. E. P. Warren of Lewes House. The type reproducing the group of Athena and Marsyas by Myron, hitherto unrepresented in the Museum, is included in the selection (Plate XIX, 1); and unusually good examples of the view of the

a *b*

XVIII. TWO ENGRAVED GEMS

XIX. GREEK AND INDIAN COINS

Acropolis (Plate XIX, 2), showing the Parthenon, the Propylaea, and the statue of Athena Promachos, of the group of Theseus and the Minotaur (Plate XIX, 3), and of the Hercules Farnese (Plate XIX, 4) are other pieces of interest to archaeologists.

Colophon.

In the period immediately succeeding the defeat of Antiochus the Great at the Battle of Magnesia in 190 B. C., owing to the recovery of their autonomy by the cities of Western Asia Minor, there was a sudden development in the coinage of that region, marked by the issue of broad silver tetradrachms of the Attic standard. Such pieces were struck, for instance, at the mints of Smyrna, Lebedus, and Magnesia in Ionia, in considerable quantities. An exceptionally rare issue was made from Colophon in Ionia; it has been represented hitherto by a single specimen in the Paris Cabinet. A second specimen (the first to be illustrated) is figured in Plate XIX, 5. On the obverse is a head of Apollo wearing a laurel-wreath; on the reverse, in a wreath, is the god in citharoedic dress, holding a filleted laurel-branch, and resting his left hand on his lyre.

Ephesus.

From a hoard found somewhere in Asia Minor, thirty-one silver tetradrachms of a well-known type (*obv.* bee, *rev.* forepart of stag and palm-tree) have been added to an already numerous series. They are of the fourth century, beginning probably about 387 B. C., and continuing to the time of Alexander the Great, though probably not later. Each issue bears the name of a magistrate, and the thirty-one names now added are mostly new to the Museum series. It remains to be ascertained whether these magistrates were annual or whether, as would appear from the great number of them, they changed more frequently. The specimen selected for illustration was issued by the magistrate *Dias* (Plate XIX, 6).

Cnidus.

The Museum but recently acquired a unique coin of Cyzicus, struck by that city as a member of an anti-Spartan confederation after the battle of Cnidus in 394 B. C. (QUARTERLY, Vol. II, p. 59,

Plate XXXV, 1). It has been shown that that coin, with a similar one struck at Byzantium, belongs to a revival of the confederation about 389 B. C.; the original confederation, of which Ephesus, Samos, Cnidus, Iasus and Rhodes were, on the evidence of the coins, members, must have collapsed about 390 with the return of Ephesus, Samos and Cnidus to the Spartan side. Of the rare Cnidian issue under this earlier confederation the Museum already possessed a specimen; it has now acquired a second (Plate XIX, 8), varying from the former in the position of the little prow which distinguishes the head of Aphrodite on the reverse as Euploia. A specimen from the same dies as this is in the Berlin Museum. On the obverse is the confederate type of the infant Heracles strangling the serpents, with the letters *s y n*, the abbreviation of *synmachikon*, 'alliance coinage'.

Dynasts of Caria.

Specimens of the coinage of the satraps of Caria, Maussollus (377–353) and Hidrieus (351–344) have always been somewhat rare. The hoard however, recently discovered, which contained the coins of Ephesus mentioned above, also included a certain number of these satrapal coins, from which the Museum has been able to secure three fine specimens of Maussollus and two of Hidrieus, all varying in slight details from those already in its trays. The Maussollus selected for illustration in Plate XIX, 7 has on the reverse a distinguishing letter O in the field in front of the left leg of the Carian Zeus, who carries his double-axe over his shoulder and holds his spear in his left hand. G. F. H.

28. INDIAN COINS: VAN DEN BERGH GIFT.

IN 1911 in commemoration of the Delhi Durbar Mr. Henry Van den Bergh presented to the Museum the very fine collection of Muhammadan coins of India formed by Mr. G. B. Bleazby, and he has from time to time shown his continued interest in the Indian series, notably by the donation of the large unique gold medal of Ghāzī al-Dīn, King of Oudh. He has now given (through the National Art-Collections Fund) a small collection of Indian gold coins, all of the highest rarity and importance. Among them are: the

unique gold coin of the great Buddhist king Kanishka, with reverse type the goddess Nanaia (Artemis) (Plate XIX, 9) not hitherto found on his varied gold types; a very fine Lion-Slayer type of Candragupta II (Plate XIX, 10) which supplies a phrase missing from the legend on all other known specimens: a unique gold coin of Mubārak II, Sultan of Delhi, of whose reign no gold had hitherto been known. Among the Moghul coins in this gift are the unique zodiacal mohur of Jahāngīr with sign Aries (Plate XIX, 11) struck in the Camp Mint (Urdū) in 1036 A.H., and another of Agra mint with the sign Taurus (Plate XIX, 13). This series of coins, with the signs of the zodiac as types to indicate the month in which they were struck, owes its origin to a suggestion of the celebrated Nūr Jahān. Two further zodiacal mohurs of the types Sagittarius and Scorpio recently acquired are shown in Plate XIX, 12 and 14. Mr. Van den Bergh's gift also included a very handsome mohur of Shāh ʿAlam II of Delhi of his 49th year, the only coin known of his reign of the regular types issued after the British occupation (Plate XIX, 15).

J. A.

29. THE RAMESSEUM 'DRAMATIC' PAPYRUS.

DR. ALAN GARDINER, F.B.A., and the British School of Archaeology in Egypt have jointly presented an important Egyptian XIIth Dynasty papyrus, one of the large series discovered by Mr. J. E. Quibell in a box found in a tomb of the Middle Kingdom which he came upon by chance in the course of his excavation of the Ramesseum in Thebes for the Egyptian Research Account in 1895–6. This papyrus, though much damaged, is absolutely unique. It contains an account, written down at the end of the XIIth Dynasty, of the ritual carried out at the enthronization of King Senusret I, of that dynasty (*c.* 2150 B.C.). This ritual was performed by certain priests who took the parts of various deities belonging to the Osirian myth, a dialogue consisting of short and cryptic utterances accompanying their gestures. In the lowest register there are vignettes depicting the various scenes of this ritual, which has lately been translated and described by Professor Kurt Sethe in his volume *Dramatische Texte zu altaegyptischen Mysterienspielen*, published last year. He publishes the papyrus together with a new publication

of the much-debated 'Shebak Stone' of the British Museum (No. 498), which contains dramatically arranged dialogues between the gods of the Memphite pantheon, forming a veritable 'Monument of Memphite theology'. The far more ancient Ramesseum papyrus fitly takes its place in the British Museum alongside the Stone of Shebak. H. R. H.

30. A COLLECTION OF SUMERIAN SEALS, &c.

A FINE collection of Sumerian seals has been acquired, dating from the period 3000–2000 B. C., and is illustrated in Plate XX. Most of these seals are in the form of animals: crouching oxen, a pig, a fish, a flying bird, lions' and bulls' heads, &c., but the rarest, of which there are two examples in this collection, are in human form. These are representations of two kneeling women, naked, with long hair bound by a riband round the head. All these seals, which are characteristic of the early period in Babylonia, have one side in the round, while on the other, which is flat, is cut the seal, consisting often merely in globule-like marks, while others show more developed scenes, generally of animals such as antelopes. The stone used is generally a hard siliceous pebble, which in the finer examples becomes a coarse chalcedony. The size of these seals averages about 2 inches (5 cm.) long. With them are other small Sumerian stone figures such as a running lion, extended, of fossil shell, with a perforation at the end of the hind legs (probably a toggle or button of some kind), 3⅛ inches (8 cm.) long; a green jasper wand-head in the form of a double lion-protome, 1¼ inches (3·2 cm.); a bearded bull's head of pebble ¾ inch (2 cm.) long; a shell figure of a captive, kneeling and with hands tied behind his back, exactly in the Egyptian fashion, 1¼ inches (3·2 cm.) high; an onyx monkey, 1⅛ inches (3·1 cm.) high; a copper frog ¾ inch (2 cm.) long; and a prehistoric human (?) representation; an elongated head with long ears and blunt muzzle, in the prehistoric painted pottery, 1¾ inches (4·5 cm.) long, broken off from a figure: round the neck are presumed representations of necklaces. Whether this curious head is really intended to be human is doubtful, but in spite of its animal aspect it may be so intended. H. R. H.

XX. SUMERIAN SEALS AND SMALL CARVINGS

b

a *c*

XXI. *a*. OBSIDIAN FIGURE OF AMEN-RA
b. EGYPTIAN RED-WARE GROUP
c. LEADEN BUTT OF EGYPTIAN SIPHON

31. AN OBSIDIAN FIGURE OF AMEN-RA.

A VERY rare obsidian figure of the Egyptian god Amen-Ra has been acquired, which probably dates from the XVIIIth Dynasty. It represents the god in the usual way, with both arms at the sides and fists clenched. The lower part of the legs is broken off, also there is a chip off the top of the crown at the back. The feathers were apparently of another material, presumably metal, and were fitted into a hole in the crown: they have disappeared. The figure is only slightly worn, and is a fine example of carving in this intractable material. It is the largest example of Egyptian obsidian in the Museum, measuring $3\frac{1}{8}$ inches (8 cm.) in height (Plate XXI *a*).

H. R. H.

32. AN EGYPTIAN RED-WARE GROUP.

PROFESSOR P. E. NEWBERRY, O.B.E., has presented an interesting fragment of a polished red-ware vase (?), of the XVIIIth Dynasty, made in the form of a group of mother and child (Pl. XXI *b*). Most of the figure of the mother has disappeared with the exception of a bit of the left side and the braceleted left arm, which supports the head of the child, whose figure is perfect down to the middle of the thighs. The child, who is a girl, is seated on her mother's lap: she places her right hand on her mother's shoulder, and rests her left on her own left thigh. She is naked, with bracelets but no necklace (shown in black) and head shaven but for a thick pigtail at the back which falls over the back of the mother's hand; two smaller pigtails are in front of each ear, and a short-cropped bunch above the forehead. The back and the features, &c., are picked out in black. This is a very interesting little object of the XVIIIth Dynasty. It measures $2\frac{3}{4}$ inches (7 cm.) in height. H. R. H.

33. THE H. B. HARRIS BEQUEST OF CHINESE CERAMICS.

THE Chinese Ceramic Collection has received a pleasing addition under the terms of the will of the late Henry Blackwall Harris, a keen collector and a member of the Oriental Ceramic Society.

Mr. Harris's bequest was conceived in the most liberal spirit and allowed the Victoria and Albert and the British Museums to make

a selection of such specimens as might be of real importance to their respective collections.

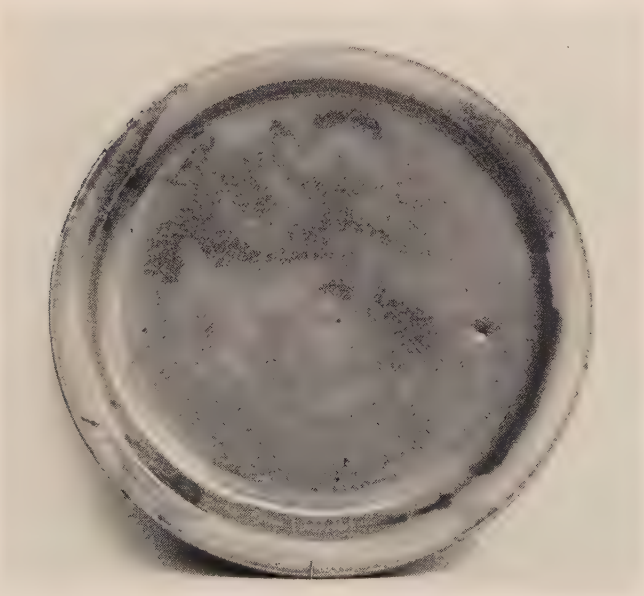
The result is that this Museum is now richer by twenty-three good examples of Chinese porcelain of the Sung, Ming and Ch'ing dynasties, all of which contribute new material for the study and appreciation of the Chinese potters' art.

Of the Sung wares a bowl (Plate XXII *a*; diameter 7·4 inches) with a medallion of two fishes inside and a delicate bluish white glaze of great beauty, and a vase of bronze form with dragon designs in low relief and similar glaze represent the Ju type. The glaze of these two pieces is described as *ying ch'ing*, or 'misty blue', by the Chinese; and the ware is believed to be similar to the famous Imperial Ju Chou porcelain. A dish with opalescent lavender blue glaze heavily splashed with purple belongs to the Chün-Kuan class (Plate XXII *b*; diameter 7·4 inches); while the celadons are represented by a pear-shaped vase with ring handles and a lovely grey-green glaze of the kind which the Japanese distinguish as *kinuta*, a fine dish with design of a dragon in low relief (Plate XXIII *a*: diameter 14·5 inches), and a beautiful bowl with exterior carved in petal pattern.

Among the Ming specimens is a splendid circular box (Plate XXIII *b*: diameter 10 inches) with incised Imperial dragons and lotus scrolls coloured turquoise green in a dark blue ground, a very rare object and bearing the mark of the Ch'êng Hua period (1465–87). There is a saucer dish with blue sprays of flowers and fruit in a yellow ground with the Chêng Tê mark (1506–21), and another with Imperial dragons in green, aubergine and white in a yellow ground which bears the Wan Li mark (1573–1619).

A similar dragon design supplemented by a border of flowering plants appears on a fine saucer dish with the K'ang Hsi mark (1662–1722). In this case the decoration is first etched with a needle point and then filled with coloured glazes as on the last-mentioned specimen. Other post-Ming specimens of note are a rhinoceros-horn-shaped libation cup in yellow with a green lizard dragon as handle: a bottle with neck ribbed in bamboo fashion and a lovely pale lavender (*clair de lune*) glaze: a small cylindrical vase of cream white (*fên ting*) ware with carved lotus scrolls in low relief: and a well-

XXII *a*. SUNG BOWL



XXII *b*. SUNG DISH

XXIII *a*. SUNG DISH WITH DRAGON RELIEF

XXIII *b*. MING BOX WITH CH'ÊNG HUA MARK

modelled figure of a goddess standing on a crayfish which is riding the waves of the sea, one of the manifestations of the Bodhisattva Kuan Yin. This last is in the beautiful cream-white porcelain of Tehwa in Fukien, and is stamped with the seal of Chang Shou-shan. A well-modelled figure of Shou Lao, god of longevity, shows us a venerable old man with high protuberant forehead and long flowing beard: and there is a small stem-cup with figures of Taoist immortals modelled in full relief on the sides. Both these specimens are coated with a motley of green, yellow, aubergine and white glazes and belong in date to the last half of the seventeenth century. Finally there is a lantern of the thinnest 'eggshell' porcelain painted in *famille verte* enamels with a mountain landscape, with pagoda, a stretch of river and one or two human figures, in typical Chinese style.

R. L. H.

34. NEOLITHIC POTTERY FROM KANSU.

PROFESSOR J. G. ANDERSSON'S excavations in Fengtien, Honan and Kansu which revealed a late Neolithic culture extending across Northern China, have proved one of the archaeological sensations of recent years. The most extensive discoveries, those made in Kansu in 1923 and 1924, produced a great quantity of material, chiefly ceramic, which has been carefully studied in Stockholm and which will be published *in extenso*. Meanwhile the Östasiatiska Samlingarna, of which Professor Andersson is director, have made the generous gift to the British Museum of two splendid specimens of the Kansu pottery. They are funeral urns of characteristic form with small loop handles suited to take a cord, and they are made of fine reddish-buff pottery, lightly polished on the surface, and painted in black and reddish-brown with complicated but singularly effective designs. The colours, unlike the unstable pigments on the later Chinese grave pottery, are firmly fixed by firing in true potter fashion and they are formed by painting with coloured clays in a liquid state. The technique of this pottery is no less remarkable than its decoration when one considers its great age, for, though there is no obvious indication of the use of the fast wheel, the shapes are wonderfully true, the walls are thin and the ware is often of astonishing hardness. In fact it shows considerably more

refinement than the pottery in our collections which represents the first millennium B. C. in China.

Hardly less surprising is the fact that among the painted pottery found by Professor Andersson in Kansu, the earlier groups are superior to the later. A suggested explanation of this phenomenon is that the race which introduced this early culture either remained for a short period only in these parts, or becoming absorbed gradually lost its taste for this kind of ware and its skill in producing it.

Doubtless Professor Andersson when he publishes the exhaustive study of his vast material will have something further to say, not only on the relationship of this pottery with the painted Neolithic wares found in Western Asia and Southern Russia, but also with the chronology of his Chinese finds. At present the latter is tentatively given in six periods ranging from about 3000 to about 1500 or 1000 B. C., the various stages being marked by well-defined characteristics in the decoration and technique of the pottery and in the scarcity or plentifulness of metal objects found with it.

The two urns given by the Stockholm Museum (Plate XXIV) belong to Period II, while a little two-handled vase, which was acquired by purchase, is typical of Period IV in its decoration. Its form is unusual and interesting for the three rudimentary feet on which it stands. They bring it into relation with the tripod vessels which are so characteristically Chinese. The ornament is rather crudely painted in black and red and the briquet-like design on the body is typical of the pottery of Period IV, while the bands on the neck are weak reflections of the designs of Period II. The relative differences in age between these types cannot be said to be definitely established, but Period II is provisionally regarded as late Neolithic and Period IV as Bronze Age.

Plate XXIV *a*, height 12 inches.

Plate XXIV *b*, height 13·6 inches. R. L. H.

35. A HAN POTTERY TOWER.

A NOTABLE acquisition in the Ceramic Department in July is the model of a tower (Plate XXV) made of red pottery with green lead glaze, from a Chinese tomb of the Han dynasty. It was given by Mrs. Chester Beatty.

a

b

XXIV. NEOLITHIC POTS FROM KANSU

XXV. A HAN POTTERY TOWER

The model represents a graceful wooden structure in three stages, each with a tiled roof. The building is square and the lower portion is constructed in openwork and stands in a circular dish in which is a large fish suggesting that the tower was built like a pile-dwelling in water. The sides of the two upper storeys are also in openwork, and in front of each is a door at which a long-sleeved figure appears. The figure above is a bearded man with mouth open as though calling to some one; while the figure below, leaning idly from the open doorway, is apparently a woman. The architectural details are of considerable interest, especially as few real Han buildings have survived in China. The roofs are straight and protected by tubular tiles with ornamental discs overlapping the gables. The projecting angles, supported by brackets which end below in dragon-like gargoyles, are ornamented with large quatrefoil rosettes on the lower roof and with fish-dragon heads on the topmost roof. The only other attempt at decoration is a few passages of incised trellis-work on the sides of the upper storeys. The glaze has perished during burial and what remains of it is covered with silvery iridescence.

A few other pottery towers have been found in Han tombs. One in the Freer Museum at Washington is manned by crossbowmen who are engaged in shooting birds. Others may be models of watch towers such as those on the Great Wall. The present example, however, with its light and ornamental structure, suggests nothing more serious than a pleasure tower standing in a lake. Its height is 33·5 inches. R. L. H.

36. EARLY PERSIAN POTTERY.

TWO more specimens of Persian pottery were acquired by purchase in May. One is a bowl of the usual conical form with wide mouth and small foot, made of hard, sandy, white ware with a pale but brilliant blue glaze. The decoration is characteristically Persian, consisting of a broad band divided into six panels of foliage which is deeply carved and pierced in the spaces with small holes. The transparent blue glaze which is run over the whole surface fills the hollows of the carving, accentuating the light and shade. It also fills up the perforations with blue glass, forming tiny windows which

give a fairy-like lightness to the design. Wares of this kind were made at Rhages in the twelfth century and they anticipate by five hundred years the so-called Gombroon ware, a beautiful lettuce-white pottery with similar transparencies. Diameter 7·7 inches.

The second specimen is a globular bottle with slender neck swelling out into a cup-shaped mouth with foliate lip. It is also of sandy white ware but rather coarser in grain, and it has a pale turquoise blue glaze which ends short of the base in an irregular line of thick drops. The form is elegant, and the decoration simple but effective, consisting of a broad band of seed pattern covering the upper half of the body. Like the bowl it is probably of Rhages make, but of thirteenth-century date. Height 9·55 inches. R. L. H.

37. THE RUMNEY MAZER.

AN account of the Rumney Cup has been already published by the donor, Mr. A. W. Rumney, in the *Transactions of the Cumberland and Westmorland Antiquarian and Archaeological Society*, vol. xii, new series, p. 76; and the accompanying photograph (Plate XXVI) shows the mazer in its modern form, the two bands of metal (in place of the original rim) above the maple body having been added in 1800, as the following inscription records: 'This Cup, together with a Couple of Silver Salts was given by the Honourable Family of Howards of Greystock, in the County of Cumberland to the Ancient Family of Rumneys formerly of Gowbarrow Hall but now of Mellfell in said Parish and County. Thomas Rumney of the ninth generation since this Cup came into his Family had it repaired and this Inscription put upon it. A. D. 1800.' Its original height was about 6 inches (now 1½ ins. higher); and a recent enamel disc, an eagle displayed in silver on a dark blue ground, takes the place of the original 'print'. A similar device occurs on the seal of Randulf, the son of Walter, fifth Lord of Greystoke, affixed to a deed executed on his return from the Crusades (Hutchinson, *History of Cumberland*, vol. i, p. 349). The wooden bowl and silver-gilt foot date from about 1470, to judge by a similar cup at Pembroke College, Cambridge (C. J. Jackson, *History of English Plate*, vol. ii, p. 614), which agrees in the cresting above the foot and the cable-

XXVI. THE RUMNEY MAZER

XXVII. DRAWING OF A GIRL, BY BOUCHER

pattern at the top of the stem, also in the scalloped fringe of the bowl. Standing mazers are rare in comparison with the ordinary bowl pattern, but all were used as drinking-cups from the thirteenth to the sixteenth century, and were highly valued for the ornamental wood of which the bowl was made, usually the bird's-eye maple. Its spotted appearance is responsible for the name of mazer, which is akin to the word measles. This example was unknown to Sir Charles Jackson, who records only three standing mazers with their original feet—two at Cambridge (Corpus Christi and Pembroke Colleges) and one at Oxford (All Souls College) dated 1529. It is therefore a welcome addition to those of ordinary type already in this Museum.

R. A. S.

38. LA BIBLE FRANÇAISE: MRS. YATES THOMPSON'S GIFT.

MRS. HENRY YATES THOMPSON has presented to the Department of Manuscripts, in memory of her late husband, the second volume of a fine French MS. Bible of the thirteenth century. This would have been a notable addition in itself to the Museum collections, but the gift is made doubly welcome by the fact that the first volume, which at one time belonged to Sir Simonds D'Ewes, is already in the Department (Harley MS. 616). The second volume, containing the text from Proverbs to the Apocalypse, has been numbered Add. MS. 41751; it was purchased by Mr. Yates Thompson in 1896 from the Rev. Canon Harford, and was no. 37 in his famous collection, being described by Dr. M. R. James in Vol. I of the Catalogue, while three of the pages are reproduced in Vol. VI of Mr. Thompson's *Illustrations from One Hundred Manuscripts*, 1916, Plates I–III. The decoration consists of twenty-two detached miniatures (including a magnificent Tree of Jesse at the beginning of St. Matthew's Gospel), and thirty-one historiated initials, in addition to decorative initials and bar-borders, all in good French style; a curious bust of Christ has also been executed in the margin at the beginning of 1 Macc., for no apparent reason. This is the second occasion on which the Yates Thompson collection has been the means of re-uniting two portions of a Museum

MS., thanks in the present instance to Mrs. Thompson's generosity; the previous occasion was the purchase in 1919 of the exquisite Sainte Abbaye, forming part of the Somme le Roy, Add. MS. 28162.

E. G. M.

39. PRINTED BOOKS: ACCESSIONS.

THE Department of Printed Books has received as a welcome gift from Lt.-Colonel Ralph Isham a copy of the six volumes published to date of the 'Private Papers of James Boswell in the Isham collection from Malahide Castle', now first printed in a private and limited edition, which will be complete in sixteen volumes, partly quarto and partly folio, to range with the numerous facsimile reproductions of original documents.

The main portion of Boswell's private papers, formerly at the family seat of Auchinleck, passed into the possession of Lord Talbot de Malahide, and was for long unavailable in Ireland. It was recently acquired by Lt.-Colonel Isham, who is having the most interesting papers printed under the editorship of Mr. Geoffrey Scott. The volumes are produced at the printing house of William Edwin Rudge, New York; the typographical design is in the hands of Mr. Bruce Rogers, who has used 'a recent English reproduction of John Baskerville's famous eighteenth-century types to present the text in a form typographically harmonious with Boswell's individual mode of expression'. One of the quarto volumes is shown in the case of specimens of Mr. Bruce Rogers' work in the Exhibition of Modern Printing now arranged in the King's Library.

The Department has acquired by purchase a copy of the extremely rare first edition of Lord Herbert of Cherbury's chief philosophical treatise: 'De veritate, prout distinguitur a revelatione, verisimili, possibili et a falso'. This work, written in Latin, is the earliest purely metaphysical treatise by an Englishman. It was first printed at Paris in 1624, the author being at the time English Ambassador to the French Court. It was reprinted in an enlarged and corrected form in London in 1633, and in a French translation at Paris in 1639. The Museum already possessed a copy of the French translation and of the first London edition, so that it now has all the principal editions of this work.

The Department has also acquired by purchase an eighteenth-century Spanish book in a fine contemporary embroidered binding. The book is the third volume of Pedro de Calatayud's *Doctrinas Prácticas*. The first two volumes had appeared at Valencia in 1737 and 1739 respectively; the third volume, with the title *Opúsculos y Doctrinas Prácticas*, came out at Logroño in 1754. It was dedicated to 'Don Diego de Roxas y Contreras, Knight of the Order of Calatrava, formerly Bishop of Calahorra and La Calzada, and now Bishop of Cartagena, and Governor of the Supreme Council of Castile'. The book contains a large copperplate portrait of the Bishop, with his coat of arms below. The embroidered binding on the copy acquired by the Museum is well preserved, and has the Bishop's arms worked in various coloured silk threads on a background of pink silk. It was presumably a presentation copy to the dedicatee. H. T.

40. PRINTS AND DRAWINGS: RECENT ACCESSIONS.

THE section of the Gallery of Prints and Drawings allotted to recent acquisitions at present contains specimens of most of the notable additions to the collection made during the last quarter.

The sale at Leipzig, on May 13–15, of the celebrated collection of French engravings formed by the late Julius Model, of Berlin, afforded an opportunity, of which advantage was taken with the generous aid of Viscount Bearsted, Sir Otto Beit, Bart., Mr. Robert and Mr. Emile Mond and another donor, of acquiring some fine specimens both of line-engraving and of aquatint printed in colours. To the middle of the eighteenth century belongs the very striking portrait by T. Bertrand after Quentin de La Tour of Thomassin, actor of the Comédie Italienne, a rare first state before letters from the Goncourt Collection. Other early prints, after Boucher, are 'Le Magnifique' by Larmessin, 'L'Ecole de l'Amitié', and a fine proof before letters of 'L'Aurore' by an unknown engraver. Among the Louis XVI prints the most remarkable are a very fine early state of 'L'Enlèvement Nocturne', by Ponce after Baudouin, which ranks as one of the masterpieces of French engraving, 'Le Fruit de l'Amour Secret', also in a fine early state by Voyez, jun., after Baudouin, and

the beautiful and valuable first (etched) state of 'Le Carquois épuisé', also after Baudouin, from the Goncourt Collection. 'Le Lever de la Mariée' by Trière after Dugoure, before all letters, is another line-engraving of exquisite quality. 'L'Origine de la Peinture' and 'La Lanterne magique', both by Ouvrier after Schenau, are striking prints in a first-rate state of preservation. A remarkable mezzotint is the full-length portrait of Lafayette by Debucourt (Plate XXVIII). The same artist's 'L'Escalade' (1787), a very fresh impression of the lettered state, is the most valuable of the colour prints acquired. It is accompanied by a brilliant impression of the Duc d'Orléans (1789), not from the Model but from the Van Zuylen Collection, and by proofs of aquatint portraits in colour by Descourtis of two different Princesses of Orange (sisters-in-law) both of whom bore the name Wilhelmina. 'La Culbute', by Charpentier after Fragonard and Debucourt's 'Calendrier Républicain' are fine specimens of aquatint not printed in colours. Two 'académies' after Blanchet and Coypel are brilliant examples, though not of the popular kind, of the crayon manner as practised by Demarteau.

From another source the Museum has obtained some trial proofs of considerable technical interest of mezzotints printed in colours by J. C. Le Blon (1667–1741), who was working in England from 1720 to 1732. The separate impressions from the three colour plates (red, yellow and blue) of the large portrait of Cardinal de Fleury after Rigaud (the picture is in the National Gallery) illustrates his theory that all colours could be imitated in engraving by combinations of the three primary colours, though he was afterwards compelled to resort to a black plate in addition. A proof from the yellow and blue plates together of the Fleury portrait has also been acquired, with three similar trial proofs of Le Blon's portrait of Van Dyck. These proofs were formerly in the Grand-Ducal collection at Schwerin, and have been in the interval in America.

A still more remarkable case of the return of a work of art from the United States to London is that of Blake's original designs in water-colour, 567 in number, for Young's 'Night Thoughts', which were presented in 1928 to Mr. Geoffrey Keynes by Mrs. Emerson, of Cambridge, Mass., and have been passed on by him, in fulfilment

XXVIII. PORTRAIT OF LAFAYETTE, BY DEBUCOURT

XXIX. CHINESE PAINTING OF A LOHAN

of her intentions, after a year to the British Museum. These magnificent drawings were made by Blake about 1795–7 on the margin surrounding the quarto pages of a 1742 edition of the poem, which had been inlaid in much larger paper to afford the necessary space. They are drawn on both sides of the leaf, chiefly in brilliant colour, which has preserved its original freshness. Edwards, the publisher of the 1797 edition of the first two 'Nights', illustrated with line-engravings by Blake himself, of which only forty-three were completed, bound them in two volumes, but these have since been broken up. The drawings were sold about thirty years ago by the bookseller Bain, and their second American owner, Mr. W. A. White, gave them shortly before his death to his daughter, Mrs. Frances White Emerson, who formed the generous resolution of returning them to Blake's native country as a gift in memory of her father. They convey a wonderful impression of the fertility of Blake's imagination, continually inspired by hints in the text of Young's stilted poem to the creation of magnificent designs.

Another welcome addition to the Museum collection of Blake comes as a gift from Mrs. Sydney Morse, who has presented in memory of her husband two sheets of pencil drawings connected with Hayley's 'Ballads', and five early engraver's proofs of Blake's illustrations to Dante, including in two cases first states prior to alterations which Blake made when he completed the engravings.

Among drawings, the most notable accession is the gift made by Mrs. Bateson of twenty-six drawings by artists, both foreign and British, chiefly of the eighteenth and nineteenth centuries, selected from the collection formed by her husband and now dispersed. The German school is represented by two 'Months' (March and May) designed by Jörg Brew. This series exists in many replicas or versions, and these examples are probably not by the artist's hand. A fine and curious Spanish drawing is that of a marine monster by Alonso Martinez. Three fine drawings by Tiepolo, a red chalk study of a head blowing a pipe and two pen-and-ink sketches of houses, represent the Italian school. The majority of the drawings are French, and include a charming study of a girl standing by Boucher (Plate XXVII), a sketch of a composition by Greuze, two

battle-scenes by J. Parrocel, a Judgement of Paris by Seb. Le Clerc, and other drawings by Charlet, Delaroche, Carpeaux and nineteenth-century illustrators such as Chèvres, Traviès and Monnier. Among the English drawings, which include examples of Maclise, Etty and 'Grecian' Williams (a landscape in red chalk), the most beautiful is a study of a woman bending forward by William Dyce.

Drawings acquired from other sources include several by artists of the late Italian schools hitherto little or not at all represented, such as Giuseppe Zais, Giacomo Gaspari (an architectural subject in the style of Piranesi, signed with the artist's name and the address 'in Campo S. Mauricio') and Crescenzio Onofrio. A sheet of grotesque studies of a lute-player by P. L. Ghezzi is another good acquisition of this school. By the sixteenth-century Dutch artist Jan Swart, already exceptionally well represented in the Museum, another very fine drawing has been bought, of the stoning of the Wicked Elders who assailed the chastity of Susanna. A tiny, but very good, drawing of seven figures by Elsheimer illustrates a phase of this painter's work not hitherto represented in the Museum collection. Messrs. Craddock and Barnard have presented six water-colours of scenes in Italy, Corsica and Crete by Edward Lear, of whom hitherto only drawings in black-and-white were in the collection. C. D.

41. A CHINESE PAINTING, AND SOME JAPANESE COLOUR-PRINTS.

IN May the Sub-Department of Oriental Prints and Drawings acquired by purchase a Chinese painting of a Lohan (Plate XXIX), bearing the signature *Ch'i-ch'ēng*. This name does not appear to be recorded as the signature of any known artist; but the picture is manifestly the work of a good painter, presumably of about the end of the Ming period. Sitting on a bench, the Lohan faces the spectator, cleaning his ear with a small stick, and with a whimsical sort of smile on his old face. Beside him is a lamp, set on a tall pillar; and on the bench a pot and cup of tea, to assist the wakefulness of meditation. The painting is in ink, with a very pale flush of colour for the flesh. The general effect is of a silvery pallor, like the colour of moonlight. A picture so interesting and distinguished in handling naturally

provokes curiosity as to the artist who painted it. Possibly the name it bears may prove to be an unusual signature by a known master.

At the same time were acquired, also by purchase, fifteen Japanese prints. Nine of these fill up gaps in the Museum representation of the famous Kiso-Kaidō series. This set of seventy prints, chiefly by Hiroshige, but partly by Yeisen, contains some of Hiroshige's finest designs. Some sketches made by him on the Kiso-Kaidō (the highway over the hills between Yedo and Kyoto) are in one of the four precious sketch-books formerly belonging to Mr. Arthur Morrison and now in the Museum. Of the nine prints recently acquired, two are by Yeisen, the rest by Hiroshige; the most remarkable being Hiroshige's 'Hosokute', with its monumental pine-trees. Eight numbers are still wanting to complete the Museum series. Among the prints by other masters two deserve a special mention. One is a fine impression of an early *hoso-yé* by Kiyonaga, representing the actors Yamashita Kinsaku and Iwai Hanshirō, with Hanshirō's little daughter, in private life. Less brilliant in condition, but in equally fine impression, is a beautiful and unusual print by Toyoharu of the actor Yoshida Bungo holding up a puppet. If it were not for the signature, this might well have been taken for a print by Bunchō; it is designed with much of the peculiar delicate distinction of that rare master.

42. A MAYA JADEITE CARVING FROM CENTRAL AMERICA.

A REMARKABLY fine example of ancient American hard-stone carving (Plate XXX) has been presented to the Trustees by Mrs. Yates Thompson, in memory of her husband, the late Henry Yates Thompson, Esq. This is the centre portion of a rectangular slab of jadeite, with a human face in comparatively high relief. The upper and lower margins of the fragment are intact, and show that the vertical diameter of the slab was 3·4 inches. The mask itself, owing to the fact that the crown of the head projects above its 'background' measures 4·1 inches. The greatest transverse diameter of the fragment is 4·4 inches, but, it is clear that in its original state it must have measured at least 6·5 inches in this direction.

Owing to the extreme rarity of Maya jadeite carvings of this magnitude, it is impossible to cite an exact parallel. Certain features characteristic of the Maya treatment of the human face are lacking; notably the receding forehead (caused by artificial deformation), and the receding chin. But it is clear that the work of the artist was, in these particulars, conditioned by the relative thickness of the slab upon which he was working. In any case, the characteristic deformity of the forehead is indicated by the compression of the temples.

The stylistic treatment of the hair is unusual, but extremely effective, while that of the eyes is unique. Examined in detail, the carving of the eyes corresponds to nothing in nature; but the artist has contrived to give them, when viewed in certain lights, almost a living liquid pupil. The ears are shown with the characteristic ear-studs, and the septum of the nose is pierced, probably for the insertion of some additional ornament. In the 'field', to the left of the mask, are engraved two hieroglyphs, one above the other. Still further to the left, on the broken margin, are traces of two more. To the right, the fracture lies nearer the mask, and only traces of two corresponding glyphs are apparent. The two perfect glyphs are, unfortunately, untranslatable.

On either side of the crown of the head are two holes, running from the upper margin of the plaque, at first vertically, and then, at an angle, to the back. The presence of these holes suggests that the object was intended as a pectoral for ceremonial use. Breast-ornaments, frequently in the form of a human mask, appear constantly in Maya carvings representing individuals in ceremonial dress.

The actual provenance of the specimen is unknown. Mr. Yates Thompson obtained it in Seville some thirty years ago. But though it is, in certain particulars, unlike any other Maya jadeite carving yet discovered, it bears certain relations to the art of the Early Maya site of Copan in the Republic of Honduras, and may well come from that area.

Considered as a work of art its qualities are obvious. From the point of view of technique, it is a masterpiece on the part of a lapidary who had no metal tools at his disposal. From either point of view, it

XXX. MAYA PLAQUE

may be regarded as one of the most important gifts received by the British Museum during the current year. T. A. J.

43. COVENTRY PATMORE'S ODES.

A MANUSCRIPT recently acquired of certain of the odes with part of the proof of a trial edition of *The Unknown Eros* —the most characteristic of Coventry Patmore's books—throws a new and interesting light on the bibliography of that work. The manuscript contains copies of fifteen odes, or parts of odes, most of them in different stages of composition and with copious corrections. Of these thirteen were printed in *The Unknown Eros*, one, 'Science, the agile ape, may well,' is printed with other fragments in Champneys' *Memoirs of Coventry Patmore*, and another, 'At slumber's ne'er divided hour', does not appear to be otherwise known. The earliest portion of *The Unknown Eros* to be printed was the nine *Odes* privately circulated in 1868. Some of the odes in the present manuscript are of earlier, some of later composition than this. Thus 'The Toys' belongs to the period following his wife's death in 1862, 'The Standards' dates from 1874, 'If I were dead' from 1876. Four were printed in the series which appeared in the *Pall Mall Gazette* in 1875–7. Twelve of them were included in the first edition of *The Unknown Eros*, printed in 1877. This edition contained thirty-one odes. It appears that the poet contemplated the publication of a supplementary volume of sixteen odes which must have been set up in type not long after the publication of the first edition. That edition clearly sold badly, for ultimately the page, quire, and poem numeration of the proposed new series was altered and the new odes with some modifications were artificially joined to the remainder sheets of the volume of 1877, the first of the supplementary series ('Vesica Piscis') being substituted for no. xxxi ('1877') of that volume. This composite volume appeared as *The Unknown Eros I–XLVI* in 1878.

The present collection includes the proof of one quire (E) of the proposed supplementary volume, with corrections embodied in the volume of 1878. A note in Patmore's hand on p. 59 shows that proofs had been circulated among his friends. 'The proofs of the additional sixteen odes were in print and in the hands of many of my

friends—Lord Houghton, Mr. Monteith, A. de Vere, Woolner, etc.—about twelve months before their publication in the second edition of *Eros*. Just before their publication a volume by Mr. Swinburne appeared, with these lines in it

"God's little pleasure-house
For him and for his spouse."

About the same time, in a volume by Lord Tennyson, appeared the expression

"With snow in lieu of lilies".

My "Who left the lilies in her body's lieu" ("Child's Purchase") was in print and private circulation many months before.' R. F.

44. OTHER GIFTS.

THE following are among the gifts not already mentioned, which have been received during the three months to which the present number relates:

Contemporary account of the trial of Lord Strafford, apparently more fully verbatim than the published narratives, presented by the Marquess of Ailesbury.

Autograph manuscript of a literary article by Sir Edmund Gosse, presented by his son, Philip Gosse, Esq., M.D.

Thirty unpublished letters by T. J. Hogg to Jane Williams before and after their marriage, 1823–51, with references to Shelley and his circle, presented by J. Wheeler Williams, Esq.

Engraver's proof of 'Isleworth', in Turner's Liber Studiorum, earlier in state than the earliest hitherto in the Museum, presented by S. C. Turner, Esq., through the National Art Collections Fund.

Drawing of an Indian ascetic and dog, seventeenth century, Moghul School; presented by C. Ricketts, Esq., R.A.

A further selection of copies of wall-paintings from Egyptian tombs, by Mrs. de Garis Davies, presented by Dr. Alan Gardiner.

Flints from the surface of Transjordan, collected and presented by Group-Captain L. Rees, V.C.

Three porphyry implements of unusual type from the Sudan, presented by D. Newbold, Esq. and B. K. Shaw, Esq.

Series of stone arrow-heads and scrapers, with fragments of pottery,

from Limestone and Navarro Counties, Texas, presented by Frank Bryan, Esq.

Wooden mask with human hair, used by the Chinyao secret society of the Chipata tribe, Nyasaland, presented by W. H. Murphy, Esq.

A painted limestone sejant sphinx, presented by Lady Butt.

Letters and documents concerning Richard Oastler, 'the factory king' (1789–1861), presented by T. B. Clarke Thornhill, Esq.

Pedigree of the Bywater and Witham families, compiled by the late W. M. Bywater, Esq., and presented by his daughters, the Misses Bywater.

Autograph manuscript of *The Divine Gift*, by the late Henry Arthur Jones, Esq., bound by D. Cockerell, presented by the author's daughter, Mrs. Thorne, who states that this play was her father's favourite, next after *Michael and his Lost Angel*.

Autograph manuscript of *A Tour to the Netherlands*, by Thomas Carlyle, presented by his nephew, Alexander Carlyle, Esq.

Five volumes of manuscript materials by James Johnstone Macintyre, relating to a journey round the world in 1853, and life in Australia, New Zealand, and elsewhere, 1825–40, presented by his daughter, Miss Gifford Foulkes.

Papers of Vice-Admiral Fitzroy Henry Lee (1699–1750), relating to his command in Barbados and the Leeward Islands, 1745–7, presented by Viscount Dillon, C.H.

Pen and ink drawings by Rudolphe Bzesdin, dated 1865, presented by Campbell Dodgson, Esq.

Two etchings by Sir D. Y. Cameron, done for the National Art Collections Fund, presented by A. J. Hugh Smith, Esq.

Four Chinese albums, presented by Messrs. Yamanaka.

Collection of air photographs of sites of archaeological interest, made in the Near East by the Royal Air Force, presented by O. G. S. Crawford, Esq.

Two scarabs, of the XVIIIth and XIXth Dynasties, presented by J. R. Ogden, Esq.

Eighteen plaster casts of terra-cotta moulds, Greek work of the sixth to fourth centuries B. C., from the site of Agrigentum, presented by Captain A. Hardcastle.

Ivory mask and double figure, with skin cap ornamented with cowries, used by the Mwami secret society of the Waregga tribe, Belgian Congo, presented by Major A. Stanley Clarke.

Animal tails, &c., used by a Nyanja witch-doctor in connexion with rain-making, in Nyasaland, presented by A. G. O. Hodgson, Esq.

Two embroidered shoes from Sir Aurel Stein's third Central Asian expedition, presented by the Government of India.

Gramophone records of speeches by Mr. Stanley Baldwin, Mr. Ramsay MacDonald, Mr. Neville Chamberlain, Mr. J. H. Thomas, and Mr. Philip Snowden, presented by the Columbia Graphophone Company.

Holograph letter by Dr. Johnson to Miss Reynolds, 21 June 1776, presented by Mrs. William Rochfort.

Leaf of a letter by Miss Mary Russell Mitford, describing the state of her cottage and a visit to Bath and Bristol, presented by Dr. H. E. Friend.

Two Scottish Charters, 1498 and *c.* 1600, presented by Mrs. J. W. Hinchley.

Transcript of the Dedication of 'Oenone and Paris', 1594, from the unique copy, presented by J. Denham Parsons, Esq.

Two water-colour drawings by P. Wilson Steer, bequeathed by the late H. B. Harris, Esq.

Lithograph by Steinlen, presented by K. T. Parker, Esq.

Collection of picture posters, presented by E. H. Blakesley, Esq.

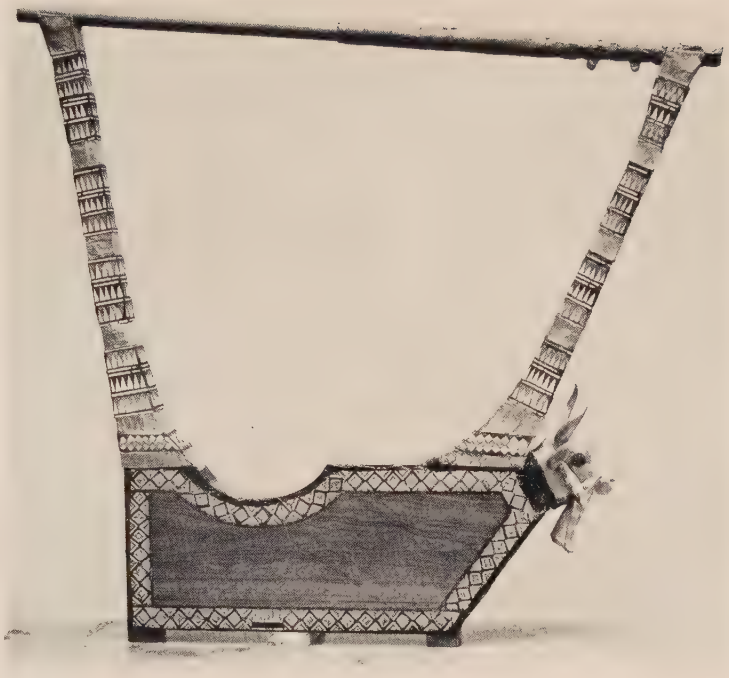
Portrait of Joannes Kupezky by Ed. Safařik, presented by H. E. the Czechoslovak Minister.

Series of flint and other stone implements from the surface near Nagpur, Central Provinces, India, presented by Hyde C. Gowan, Esq., C.I.E., Chief Secretary to the Government, Central Provinces.

Chinese pottery basin, Han Dynasty, and pottery weight in the form of a human-headed fish, Six Dynasties, presented by E. Thornhill, Esq.

Obsidian flaked implement of unusual design from Chapala, Mexico, presented by Major J. Cooper Clark.

Ancient vase of black pottery from Panama, presented by H. E. Matthews, Esq.



a

b

XXXI. LYRES FROM UR

a

b

XXXII. LYRES FROM UR

Pottery vase with figures in relief, Chimu period, Peru, presented by W. L. Nicholas, Esq.

Selection of Roman imperial and English coins, including a gold half-crown of Henry VIII with the initials of Jane Seymour, found near Welford in 1872, presented by Lady Tomes.

Unique silver penny of Eustace Fitzjohn, one of the barons who revolted against Stephen, presented by L. A. Lawrence, Esq. This is one of the small and rare group of coins issued by the revolting barons.

Autobiography of Lord Herbert of Cherbury, printed at the Gregynog Press, presented by the Misses G. E. and M. S. Davies.

EXHIBITIONS

THE EXCAVATIONS AT UR.

THE exhibition of antiquities excavated at Ur during the season 1928–9 by the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania was opened at the beginning of July. Objects were exhibited in no way inferior in value and interest to those shown last year, and in some ways superior to them in technical and historical importance. Mr. Woolley continued his investigation, commenced in 1927, of the area of the royal tombs, to the south of the building of Ur-Nammu and Shulgi excavated in 1919 and athwart the southern temenos-wall of the Temple. The largest tomb found proved to be empty, having been plundered in early times, but others yielded objects of the highest interest and value. Specially notable are the four great harps, or rather lyres. The greatest is of wood with coloured shell inlay, red, white, and blue, in the style of the inlaid pillars discovered at al-'Ubaid, alternating with gold overlay: the top-bar is silver, and at the head of the sounding-board is a great golden bull's head of extraordinary vigour of style: the finest work of art yet found at Ur. This, the best object of the year, is of course to be returned to Baghdad (Plate XXXI *a*). A second lyre, in silver, with coloured shell inlay of blue and white, and a bull's head of silver, is notable for its complete

preservation, even including the silver tuning-tubes on the cross-bar (Plate XXXI *b*) [London]. A third, in silver, is not so well preserved, as it has not been found possible to prepare more than one side of it for exhibition. It is, however, a most remarkable work of art, coming next to the gold bull harp in this category among all the finds of Ur. At its head a great silver stag rises on his hind-legs to crop the foliage of a bronze water-plant that in its lines is strongly suggestive of Egyptian representations (Plate XXXII *a*) [Philadelphia]. A fourth lyre is but a head of a bull in bronze and a plaster simulacrum of itself, obtained however by a remarkable exercise of the excavator's art by Mr. Woolley: finding the holes in the earth in which the original wood of the harp ought to have been, judging by the position of the bull's head, he poured in plaster-of-Paris, and, when it had set and the earth was removed, there stood the plaster ghost of the original lyre [Baghdad].

Parts of yet another lyre of the same kind are a fine bull's head of copper with silver inlay, below which were the usual inlay representations, in this case of lapis and shell, showing great personages seated, in the style of the 'standard' discovered last year (Plate XXXII *b*) [Philadelphia]. A contemporary representation of one of these bull-headed lyres is seen on the gold seal (Plate XXXV *c*), made of thin gold and bitumen and therefore possibly a funerary object merely, but one of great interest [Baghdad].

Akin to the silver stag are the two remarkable rams, or rather goats (*markhor*) of gold, silver, lapis-lazuli, and shell, each cropping the fruit of a plant of wood overlaid with gold; one of which has been left in its crushed state as found, while the other has been filled out again and restored to a semblance of its original self (PlateXXXIII). It may be that these two were ornaments of lyres [London and Philadelphia].

Whether the bronze head of an evil spirit (Plate XXXIV *a*), human with bull's horns, also belonged to a lyre is uncertain. It may be so, and possibly the spirit is intended to be understood as driven out by the ghost-compelling properties of the holy music, much like a Gothic gargoyle escaping from a cathedral. But this is merely a speculation. [Baghdad].

a

b

XXXIII. STANDING GOATS FROM UR

a

b

c

XXXIV. *a*. BRONZE HEAD OF AN EVIL SPIRIT (?) FROM UR
b. GOLD FRONTLET AND WHORLS FROM UR
c. MOSAIC AND GOLD SCEPTRE FROM UR

Passing to more intimate properties of the dead, two splendid gold daggers were found of much the same type as those discovered before, which are here illustrated (Plate XXXVI *a*) [Philadelphia]; besides a sceptre of mosaic work and gold (Plate XXXIV *c*) [London]. The gorgeous but barbaric female head-dress of gold leaves and rings (Plate XXXV *b*) is assigned to London, which also receives the remarkable frontlet of gold and inlay wheel-roundels or whorls (Plate XXXIV *b*). Four of the crushed skulls of the ladies of the king's harīm, who accompanied him to the tomb, are shown: of these, two are intended for Baghdad, one for London, and one for Philadelphia. They are exhibited exactly as they were found, with their bead necklaces and head-dresses of gold and semi-precious stones crushed down and in upon them (Plate XXXV *a*). A great 'death-pit' containing many skeletons of these sacrificed women was found, and the exhibition contains many of their gorgeous golden head-ornaments, like those of last year, which are divided between the three museums.

Of later objects the calcite lamp in the form of a *couchant* man-headed bull (Plate XXXVI *b*) is assigned to London, as a similar lamp of the Sargonide period, found last year, fell to Philadelphia.

The usual quantity of vases of copper and stone was found, and is shown; besides a fine collection of cylinder-seals, and the series of 'documentary' finds at Ur illustrating Mr. Woolley's view of the effect of a great inundation in primitive times, presumably the 'Flood' of Babylonian tradition, on the early culture of the Sumerians.

H. R. H.

EXHIBITION OF DISCOVERIES AT BADARI.

AN exhibition was opened at the beginning of July of objects discovered by Mr. Guy Brunton during the excavations carried on by him under the auspices of the Trustees of the British Museum in 1928 at Mostagedda in the Badari district, south of Asyūt, in Egypt. Mr. Brunton places the results of his excavations at the first disposal of the Museum. He has excavated in the district of Badari, where Sir Flinders Petrie and Miss Caton Thompson have discovered what until now have been regarded as the oldest remains of the predynastic Egyptian culture, called thence 'Badarian'. Mr. Brunton considers that he has found evidence of a yet older period, which he

calls 'Tasian' after Dair Tasa, the place at which he discovered the remains. He shows at the present exhibition drawings of the skulls of 'Tasians', who are distinguished from ordinary Badarians by being 'rounder-headed, with squarer faces, and heavy square jaws', and examples of 'Tasian' pottery and flint tools and weapons, which do not, however, differ very markedly from those of the 'Badarian' epoch. The other antiquities shown consist of a large quantity of Badarian remains from graves of that epoch, notably flint hammers, grinders, and knives, and red and black pottery of remarkable primitiveness, and also much that belongs to the later predynastic or 'Amratian' period (after al-Amrah, the 'typical' find-spot of the period), including some interesting pottery, and fine flint knives. An Old Kingdom cemetery yielded fine alabaster vessels, pottery, and many necklaces and scarabs and button-seals which are securely dated by the circumstances of their finding and will form a notable addition to the British Museum collections of objects of the period to which they belong. An untouched cemetery of the 'Pan-Grave' people (Nubian slave-soldiers settled with their families in Egypt by the Pharaohs of the XIIth Dynasty) was found and yielded interesting results; while Coptic graves produced many fine examples of needlework of that time (seventh to thirteenth centuries A. D.), necklaces, and so forth. H. R. H.

RECENT PUBLICATIONS.

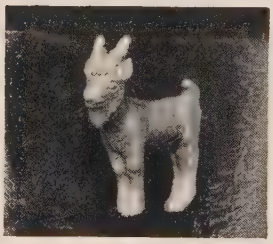
FIVE additions have been made to the series of larger reproductions in colour from illuminated manuscripts (sold at one shilling each), of which nineteen have been published previously. Two of the new numbers break fresh ground, being taken from Oriental manuscripts. Both are examples of the Indo-Persian school of art, one being a painting by Āghā Rizā of a scene from a Persian book of stories and fables (Add. MS. 18579) in which the Chamberlain of the King of Yaman is stealing a golden dish and hiding it under his coat, while the other is a miniature from Add. MS. 22470, representing the visit of Alexander the Great to the saint Khiẓr.

The three reproductions of Western miniatures are a garden scene from a Flemish manuscript of the *Romaunt de la Rose*, of the late

a

b

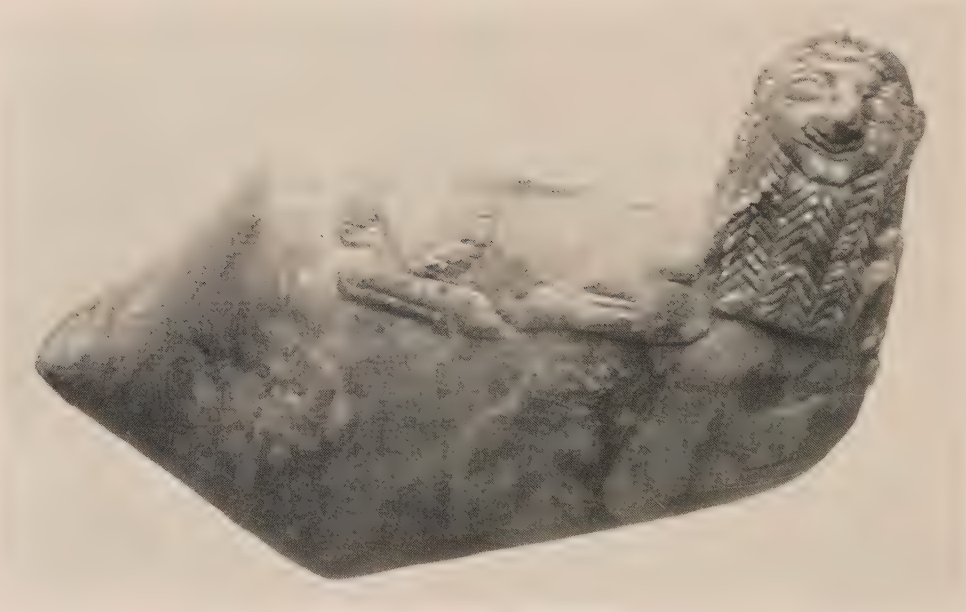
c



d

XXXV. *a*. CRUSHED SKULL OF A LADY OF THE HARÎM FROM UR
b. FEMALE HEAD-DRESS FROM UR
c. GOLD SEAL, SHEWING BULL-HEADED LYRE, FROM UR
d. GOLD GOAT FROM UR

a



b

XXXVI. *a*. GOLD DAGGERS FROM UR
b. CALCITE LAMP FROM UR

fifteenth century; a small but most delicately drawn representation of the Nativity and the Shepherds, from a French manuscript of the end of the thirteenth century; and the well-known picture of the Tower of London, from a Flemish copy of the poems of Charles, Duke of Orleans, executed about the year 1500.

In addition, about twenty of the coloured postcards of Christmas and the Epiphany, issued in previous years, have been re-issued in small booklet form, at the price of fourpence each, suitable for use as Christmas cards.

NOTES

IN the next number of the QUARTERLY it will be possible to announce one acquisition, and perhaps two, of the first importance. Early in the year it was announced that the famous Luttrell (or Louterell) Psalter, the source of so many pictures of English rural and domestic life in the fourteenth century, was going to be put up for sale; and with it another illuminated manuscript (a Book of Hours with Psalter), hitherto totally unknown, which had been executed for John, Duke of Bedford, brother of Henry V, early in the fifteenth century. The latter was the work of an English scribe named Herman, and so may be regarded as the English sister of the famous Bedford Book of Hours already in the Museum, which was the work of the French artists employed by the Duc de Berry.

Both of these manuscripts, and especially the Luttrell book, were evidently treasures of art of national importance, which could only find their proper home in the British Museum. By the very great kindness of Mr. J. Pierpont Morgan, always a most generous and large-hearted friend of the British Museum, not only was a most dangerous competitor removed, but means were provided to secure for the Museum at least the opportunity of obtaining both books, Mr. Morgan being willing to advance whatever money might be necessary to buy the books in the sale-room, and allowing the Museum a year in which to repay him, without interest; failing which, either book not so redeemed would become his property. No words can be too strong in recognition of Mr. Morgan's generosity in this respect, when it is realized that he had it in his power to

secure for his own library two first-class manuscripts appealing strongly to his personal tastes, but preferred to assist the British nation to acquire them, because he recognized that they were national heirlooms which should not leave the country.

A further step forward was made when, on the eve of the sale, it was discovered that a change of ownership had come to pass since the manuscripts were advertised for sale, and that the newly-discovered owner was prepared to withdraw the Luttrell Psalter from the auction, and to sell direct to the British Museum. The Bedford book went forward to the sale-room and was bought on behalf of the Museum for £33,000.

The position therefore is that the Luttrell Psalter has been definitely bought for the Museum, the purchase money having been advanced for the moment by Mr. Morgan, and the Museum having definitely undertaken to repay it. Arrangements to this end are in progress. and it is hoped that an early announcement on the subject will be possible. Any contribution towards the purchase of either book will assist the purchase of both; and it is hoped that the lovers of the art of this country will feel that, in subscribing liberally to this end, they are saving two historical monuments of the first importance for the country.

It would be a scandal if the liberality of Englishmen would not complete what the generosity of an American has made possible.

THE BRITISH MUSEUM QUARTERLY

IT IS PROPOSED TO ISSUE each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum.

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RECENT PUBLICATIONS

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SIX EARLY PRINTED MAPS ... Exhibited ... on the Occasion of the International Geographical Congress, 1928. Pp. 4, with 6 plates. 6s.

FOUR MAPS OF GREAT BRITAIN designed by MATTHEW PARIS about A.D. 1250. Pp. 11, with 4 plates. 12s. 6d.

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